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**La Bretagne, par Gustave Geffroy.** Illustrations d'après les Photographies de M. Paul Gruyer. Hachette et Cie., Paris, 1905. 4to.

It always affords pleasure to find a book the author of which is in love with his subject; and such is the case with Mr. Geffroy. To him, Brittany is, not a paradise, but a great poem, a weird dream. Hence what he has written concerning it—a volume of nearly 450 pages, “*édition de luxe*,” with most beautiful photolithographs—is to be judged from its literary aspect only, since the author makes no claim to scientific accuracy or to present systematic information on the geography of the country. Still, there is useful material, but dressed in a garb that would be exquisite if it were plainer, more simple. The author carries one through all Brittany, entering the peninsula from the north (the side of Normandy), and traversing it in almost every direction to its three seaboards. It is the journey of a literary tourist, prepared for his self-imposed task, as far as an eye for the striking is concerned, and sufficiently familiar with the history of the country to season his descriptions, and temper them with legends and facts from the past. The views and portraits of people and costume, due to Mr. Paul Gruyer, contribute to enhance the value of the work.

The enthusiasm of the author for the land of Brittany is justifiable. Few parts of France contain so much of interest in the works of man, archaic, mediæval; in every branch of art, be it sculpture, painting, architecture, or other. But the *quaint* predominates; the comparative geographic isolation of Brittany and its seclusion have had their influence on the culture of the people. The landscape is not uniformly prepossessing, nor is the land uniformly productive. The people have preserved a wealth of customs of old, as well as their local costume. They are doubly interesting on that score, and Mr. Geffroy makes the utmost of it, in word as well as in picture. His judgment about the great men of Brittany is, although influenced, of course, by the “immortal principles of 1789,” not offensively flippant; while (after the present fashion in France) he treats religious faith and creed as a thing of the past, and bound to disappear as soon as people “learn to read and write,” he still refrains from attempting to ridiculè ceremonies in which the people sincerely believe. His judgment of Chateaubriand is pleasing to read. It is not a panegyric, but a fair acknowledgment, with sufficient allusions to that great writer's failings.

What detracts considerably from the merits of the work is its manner of treatment. Every village, every town or city, is rehearsed in the same fashion. First the history is rapidly sketched, then the artistic detail and the architectural description; always in the same order. This, in the compass of over four hundred pages, becomes very monotonous. Still more so is the author's habit of constantly using, not only comparatives, but superlatives. Even domestic animals do not escape his predilection for a sort of poesy in swelling prose. Not a page is free from this fault.

Of natural history Mr. Geffroy has no idea, so far as Brittany is concerned; and he seems to know only the names of the animals he mentions. A. F. B.

**Relación de los Naufragios y Comentarios de Alvar Nuñez Cabeza de Vaca, Adelantado y Gobernador del Rio de la Plata.** Ilustrados con varios documentos inéditos. Tomos I and 2. (Colección de Libros y Documentos Referentes á la Historia de América. Tomos V and VI.) Madrid, Victoriano Suárez, 1906.

It cannot be said that these two octavo volumes are uncalled for. They present the advantage, to the student whose means are limited, of giving the text of original prints that are very rare, and of reproducing that text in a type which is much more readable than; for instance, the version of Enrique de Vedia in his “*Historiadores*